

MORGAN COLLECTION SPLENDIDLY SHOWN

New Wing of Metropolitan
Museum Now Home of
Superb Exhibit.

BRIEF GUIDE IS READY

Examples of Christian and
Pagan Art Displayed Ap-
propriately.

The long and splendid series of gifts, embracing nearly every period of art, presented to the Metropolitan Museum by J. P. Morgan, more than 3,000 objects gathered by Mr. Morgan's father, are housed appropriately in the "Pierpont Morgan wing" of the museum—the wing formerly known as the Decorative Arts wing. In order that the public may enjoy this collection to the fullest extent, Edward Robinson, director of the museum, has issued a brief guide, which furnishes details of the arrangement of the Morgan collection, together with the necessary historical comment.

At the north end of the central hall of the Pierpont Morgan wing is this inscription:

THE PIERPONT MORGAN WING.
Containing Objects Gathered by
John Pierpont Morgan
1827-1913.
And Given by him and his Son to
The Metropolitan Museum of Art
For the Instruction and Pleasure of
the People.

The guide offers a summary description of the collections of European art earlier in date than the seventeenth century, assembled in the Pierpont Morgan wing. Works of art earlier in date than the eighteenth century are exhibited on the first floor of the Morgan wing. Eighteenth century art is exhibited on the second floor. The galleries on the second floor remain the same except for the addition of the collections of stucco boxes, vases and other decorative objects, which were formerly in the French collection of the eighteenth century, now in the Morgan wing, where it will be appropriately shown in connection with the other exhibits of French decorative art.

Important changes, however, have been made in the galleries on the first floor. In the entrance, or south, vestibule is exhibited the collection of Merovingian and Carolingian art, including Christian, Byzantine and Romanesque material assembled in the first gallery, F2, on the west side of the hall. The second gallery, F3, contains the collection of the thirteenth and fourteenth centuries, and the following, F4, to fourteenth and fifteenth century material of the same period. The collection of the fifteenth century, including the collection of the fifteenth century, is exhibited in the gallery, F5, on the east side of the hall. The collection of the sixteenth century, including the collection of the sixteenth century, is exhibited in the gallery, F6, on the east side of the hall. The collection of the seventeenth century, including the collection of the seventeenth century, is exhibited in the gallery, F7, on the east side of the hall. The collection of the eighteenth century, including the collection of the eighteenth century, is exhibited in the gallery, F8, on the east side of the hall. The collection of the nineteenth century, including the collection of the nineteenth century, is exhibited in the gallery, F9, on the east side of the hall. The collection of the twentieth century, including the collection of the twentieth century, is exhibited in the gallery, F10, on the east side of the hall.

Visitors come then to the main hall, F7. Except at the south end, where two groups of Renaissance sculpture are exhibited, the hall is devoted mainly to Gothic sculpture of the fourteenth and fifteenth centuries. Art of the Renaissance period is exhibited in gallery F8, on the east side of the hall. The collection of the sixteenth century, including the collection of the sixteenth century, is exhibited in the gallery, F9, on the east side of the hall. The collection of the seventeenth century, including the collection of the seventeenth century, is exhibited in the gallery, F10, on the east side of the hall. The collection of the eighteenth century, including the collection of the eighteenth century, is exhibited in the gallery, F11, on the east side of the hall. The collection of the nineteenth century, including the collection of the nineteenth century, is exhibited in the gallery, F12, on the east side of the hall. The collection of the twentieth century, including the collection of the twentieth century, is exhibited in the gallery, F13, on the east side of the hall.

The collection of Merovingian art, a very notable collection, covers, roughly, the period from the late years of the Roman Empire to about the middle of the eighth century. The objects are principally articles of personal adornment or use, which were found in tombs, in the Netherlands and in various parts of France. There are also some gold objects in the collection, together with characteristic specimens of the glass, pottery and stone inlay of Merovingian jewelry.

Collections Well Shown.

The collections of early Christian, Byzantine and Romanesque art, dating from the sixth century through the twelfth, are shown in the gallery, F2, on the west side of the hall. The collection of the thirteenth century, including the collection of the thirteenth century, is exhibited in the gallery, F3, on the east side of the hall. The collection of the fourteenth century, including the collection of the fourteenth century, is exhibited in the gallery, F4, on the east side of the hall. The collection of the fifteenth century, including the collection of the fifteenth century, is exhibited in the gallery, F5, on the east side of the hall. The collection of the sixteenth century, including the collection of the sixteenth century, is exhibited in the gallery, F6, on the east side of the hall. The collection of the seventeenth century, including the collection of the seventeenth century, is exhibited in the gallery, F7, on the east side of the hall. The collection of the eighteenth century, including the collection of the eighteenth century, is exhibited in the gallery, F8, on the east side of the hall. The collection of the nineteenth century, including the collection of the nineteenth century, is exhibited in the gallery, F9, on the east side of the hall. The collection of the twentieth century, including the collection of the twentieth century, is exhibited in the gallery, F10, on the east side of the hall.

Among the Byzantine art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Romanesque art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Gothic art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Renaissance art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Baroque art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Neoclassical art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Romantic art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Realist art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Impressionist art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

Among the Modern art are gold and silver vessels, silver plates with form part of a treasure discovered by peasants in 1903 on the island of Cyprus and depicting scenes from the story of the Virgin Mary.

To Direct Great Concert

Record Gathering of Stars to Sing

Mme. Alda Will Direct Big
Festival for Benefit of
Men in Navy.

LARGE SUM ANTICIPATED

Many Society Leaders Among
Patrons of Concert
To-morrow Night.

Mme. Frances Alda of the Metropolitan Opera, one of the great lyric sopranos of the world, will direct on Monday night at the Metropolitan Opera House an incomparable festival of music for the benefit of the navy. The programme will present the world's greatest tenors, barytones, sopranos and contraltos, as well as the most famous of instrumental soloists, both piano and violin, together with Sousa's famed navy band and the Metropolitan Opera House chorus and orchestra.

Mme. Alda is the national chairman of the Committee of Music of the Department of Navy Recreation, and her design in arranging the festival is to obtain for the navy the best of the music of the world, and the realization of the protective work done by the navy have increased public interest in the festival.

Record Grouping of Stars.

Mme. Alda points out that the programme brings together the largest number of stars of the opera and concert stages ever heard at one time. The programme is so arranged that the programme of such magnificent proportions and splendid significance will ever be repeated.

The programme will be opened by the massed bands of the Atlantic fleet, under the direction of Lieut. John Philip. In addition to the selections of Sousa's compositions, Harold Bauer, at the piano, will play the Etude in E flat major by Liszt and the Scherzo in B flat minor by Chopin. The quartet from "The Merry Widow" by Franz Lehár, consisting of the Messrs. Maudslayi, Harrison and Sophie Braslavsky and Messrs. Hippolyte Lazaro and Giuseppe de Luca, will sing the "Merry Widow" song. The quartet from "The Merry Widow" by Franz Lehár, consisting of the Messrs. Maudslayi, Harrison and Sophie Braslavsky and Messrs. Hippolyte Lazaro and Giuseppe de Luca, will sing the "Merry Widow" song.

Later Gothic Art.

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New Patriotic Piece Will Be Heard in Brooklyn To-day.

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NOTES OF THE SOCIAL WORLD

Col. Ralph H. Van Deman, chief of the Military Intelligence Bureau at Washington, and Mrs. Van Deman are at the St. Regis for a few days.

Mr. George H. Bend is with Mrs. William Douglas Bland at Elm Court in Lenox, Mass.

Mr. and Mrs. James B. Claws have gone to Brookline, L. I., where they have taken the estate of Mr. and Mrs. Julien A. Ripley.

An exhibition of motion pictures for the benefit of the Rye Branch of the American Red Cross will be given at the Rye, N. Y., country place of Mr. and Mrs. George A. Aronson, Jr., on the evening of June 23. There will be shown films of war scenes made in Russia and Rumania by Major O. S. Wright, Jr., of the United States Army.

Miss Dorothy Swinnerton, daughter of Mr. and Mrs. James P. Swinnerton, will be married to Louis L. Swinnerton, Saturday afternoon in the North Presbyterian Church, West 158th street.

Mrs. Henry H. Rogers has come from Washington to the Plaza, where she will remain until going to Southampton, L. I.

The engagement has been announced of Miss Gladys Remsen Van Deventer, daughter of the late Mr. and Mrs. Henry Woodhull Van Deventer of New York, to Charles M. Baxter, Jr., of Manhattan.

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MRS. IRVIN BURIED FROM CATHEDRAL

Bishop Greer and Dean Rob-
bins Conduct Last Rites
Over Philanthropist.

Persons representing many walks of life were present yesterday morning at the funeral of the late Mrs. Mary Morris Irvin, widow of Richard Irvin, in the Cathedral of St. John the Divine.

Mrs. Irvin had been identified with New York society for many years, having come here from Baltimore when a bride. She had devoted a great deal of her time to charitable and philanthropic work and at the time of her death was associated with many organizations. The funeral service was read by Dean Howard C. Robbins of the cathedral.

The funeral service was read by Dean Howard C. Robbins of the cathedral. The choir sang the anthems of the service and the hymns "Ten Thousand Times Ten Thousand" and "O What the Joy and Glory."

Among the relatives in the funeral procession were Mrs. George C. Hall and Mrs. Hollis McKim of Baltimore, sisters of Mrs. Irvin; Prof. John Dwyer of Princeton and Mrs. Dwyer; Mrs. Jacob B. Smith, the Misses Fanny, Clara and Julia Irvin, Richard Irvin, Mr. and Mrs. James W. Wadsworth and Mr. and Mrs. James Speyer.

There were present a deputation from the Episcopal High School, the Loomis Sanitarium, the Samaritan Home for the Aged, St. Mary's Free Hospital for Children, the Virginia Day Nursery, the Association of Day Nurseries, the Irene Club for Working Girls and numerous other organizations in which Mrs. Irvin had held office.

Among those at the services were Mrs. William Jay, Mrs. James Benckard, Mrs. Clarence Gray Dinmore, Mrs. Gustav E. Kissel, Col. and Mrs. Alfred Wadsworth, Mrs. William D. Wadsworth, Mrs. Charles M. Baxter, Jr., Mrs. John A. Hadden, Frederick H. Baldwin, Mr. Murray Young, Mrs. Richard Trimble, Robert Bacon, Mrs. Henry Marquand, Mrs. J. Gordon Douglas, Mrs. Morgan Dix, Miss Amy Townsend, Mr. and Mrs. Henry Whitney Dunrope, Mrs. Louis Munroe, Charles Lanier, Mrs. George B. McClellan, Mrs. Edward J. Berwind, W. Rhineclaud Stewart, Miss Emily Thorn, Miss Tremblay, Miss Adeline Miller, Mrs. A. Murray Young, Mrs. Richard Trimble, Mrs. J. Gordon Douglas, Mrs. Morgan Dix, Miss Amy Townsend, Mr. and Mrs. Henry Whitney Dunrope, Mrs. Louis Munroe, Charles Lanier, Mrs. George B. McClellan, Mrs. Edward J. Berwind, W. Rhineclaud Stewart, Miss Emily Thorn, Miss Tremblay, Miss Adeline Miller, Mrs. A. Murray Young, Mrs. Richard Trimble, Mrs. J. 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